

Thursday 3:40 Kennedy LAB Theatre....

**GERTRUDE STEIN GERTRUDE STEIN GERTRUDE
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Based on material from Lectures in America, written by Gertrude Stein in 1934.

Utilizing traditional and non-traditional rhythmic patterns on the Korean Puk.

Directed by Bonnie Showers

Gertrudes: Laura Box, Cheryl Treiber,
Ann Brandman, Deborah Masterson on Puk

For Stein fans, this text is written in Gertrude's "looping" repetition style, largely devoid of punctuation, where rhythm and repetition are intrinsic to meaning. This piece is inspired structurally by certain elements of Korean, Japanese, Chinese, and Japanese musics which emerge out of the text.

Thanks to: Jane Moulin, Byong Wong Lee, Ethnomusicology Department, Kenneth Enright, Arlene Lanai.

LIGHT BOARD OPERATOR: KAREDA HENNINGSEN

Class Acknowledgments: Kennedy Theatre Scene and Costume Shops. Special Thanks to Linda Yara and Mark Boyd. S.O. for moral and financial support. We wish to express our thanks to The Gawaiian Project and R. Kevin Doyle for accommodating our time and space requirements in the LAB Theatre.

Ten Fun Theatre Games to Play

Generated from Asian Directing Theatre 630

1. DIRECT THAT SHOW
2. WHERE ARE MY ACTORS or ACTOR STAY!
3. MUD WRESTLING (SUMO) FOR REHEARSAL SPACE
4. JUSTIFY YOUR SHOW AS AN ASIAN THEATRE FORM
(In 25 words or less)
5. ROUND ROBBIN DIRECTING
(with Double Elimination)
6. SWITCH YOUR ENTIRE PRODUCTION MORE THAN HALF
WAY THROUGH THE PROCESS
7. SARDINE REHEARSAL SPACE
8. AND THEN THERE WERE NONE
9. PIMPING FOR ACTORS
10. SCAVENGER HUNT FOR AUTHENTIC ASIAN INSTRUMENTS

ASIAN DIRECTING THEATRE 630

PRESENTS

CrEaTiVe. CONTAMINATION

Mon 25 April 3:15pm

Tues 26 April 3:00pm

Wed 27 April 3:15pm

Thur 28 April 3:00pm

\$2 suggested donation
to benefit S.O.

Monday 3:15 Kennedy LAB Theatre...

LATE NIGHT THOUGHTS ON WILLIAM S. BURROUGHS

Directed by M. W. Engler

Performers: Sheareen Bahrami, James B. McCarthy, Kevin Wesley

In the beginning of Burrough's later writing style (1955-1959), he began experimenting with many forms of non-linear and abstract means of expression. During this time, Brion Gysin developed a "cut up" method of writing from the Dada movement collage techniques. Word, the text used for this performance is a disjunctive collage of images tied loosely together with themes of racism, sexism, and aggression. Through the use of "butoh like" movements, Burrough's text and sound/image interplay and counter play, I have attempted to theatricalize Gysin's "cut up" theory.

"Only by dispensing with any concept of "bad taste" or self-repression could Burrough's liberate his writing instrument to explore the landscapes of earth and space in his work written over the following thirty years. Reading... Word, you are present at the beginning."

James Grauerholz

Introduction to Interzone by William S. Burroughs

Monday 3:45 Summer Session Courtyard....

JABBERWOCKY

Adapted from the poem by Lewis Carroll

Including selected poetry by Federico Garcia Lorca

Directed by Elizabeth Eddy

Performers: Nani Elm, Jackie Jordarr, Kathy Welch, Kevin Wesley

"The theatre is that poetry which rises from the book and becomes human." F.G.L.

Monday 4:15/ Tuesday 5:00 Kennedy LAB Theatre....

THE GOLDEN STAG

Adapted from The Woman Who Loved Reindeer by Meredith Ann Pierce
Directed by H.E. Schiller

Caribou - Shama.....Laura Louise Bach
Djenret - Leader of the Ruling Council/Fireking.....Aaron Anderson
Brikka - Leader of Eagle Clan/ Sea Maid.....TanNa Young
Ksistan - Leader of Badger Clan/ Hedgewife.....Gay Tanaka
Trangl - One of the magical Golden Reindeer.....Guy De Conte
Tor - Member of the Bear Clan/ Bridgeman.....Kimball Pojas

During the dawn of the humankind, when the earth was still shaping itself, the early hunter-gatherers journeyed across the Bering Strait to settle the North American Continent. This is one telling of that crossing and the personal journey of one woman who transforms from a marginal servant of the people into the leader of her tribe. The journey for myself and the cast was discovering and connecting the resonances in the tale to Beijing Opera and my own Native American heritage.

Special thanks to Joseph Rial for preliminary mask designs, Robert Schiller for mask construction, and Helen Suh for her critical eye.

Monday 5:10 Kennedy LAB Theatre...

BATH SHEBA

By Shirley Kagan and Raplee K. Nobori
Directed by Raplee K. Nobori
Choreography by Laura Box
Music by Charley Billson
Noh Movement by Matthew R. Dubroff

Bath Sheba.....Sheareen Bahrami
King David.....Howard Cook
Nathan, the Prophet.....Jerome Wallace
Shirley Kagan.....Chanter
Chorus.....Ramon Arhona IV, Susanne Carvalho
Percussion.....Charley Billson
Tambourine, Cymbals.....Sarina Chugani

The play is a one-act Noh drama in Hebrew and English that retells the history of David, King of Israel, and his love for Bath Sheba, wife of Uriah the Hittite. Kagan has translated scripture from the Bible for the text and Box uses Mid-Eastern dance and Yemenite dance movement to create a "fusion" with the dramatic conventions of the Noh theatre.

Wednesday 4:45 Kennedy LAB Theatre....

TALK TO ME LIKE THE RAIN AND I WILL LISTEN....

By Tennessee Williams
Directed by Alice Luhrmann
Man.....Alan Ziegler
WomanJuri Fujihara
Assistant to the Director/ Sound Operator: Cindy Lee Meiers
Light Board Operator: Peter Farstrup
Curtain: John Lobo

In this piece we are exploring the realms of silence. I have chosen to integrate the spoken drama of Western Realism with suggestions of the work of contemporary Japanese Director, Ota Shogo and his Theatre of Transformation. In my research I focused primarily on Ota's *Water Station*, a work without text. In this piece I am making use of Erik Satie's, *The Three Gymnopedies*, which I consider a distinct *kata* (stylistic element) of Ota's work in that it is able to provide direct access to the tragic realm.

Wednesday 5:20 Kennedy LAB Theatre....

JET OF BLOOD?

Adapted from Antonin Artaud
Directed by Holly A. Blumner

Performers: Arlene Agoy, Esther Hana Bodek, Omar Teitelbaum, Matthew R. Dubroff, Juri Fujihara, John Villevick, Shirley Kagan

Antonin Artaud was institutionalized in the latter part of his life for poor mental health.

Even in Kabuki, the form sometimes parodies itself.

Special Thanks to Ann Elizabeth Armstrong Bell and Robert Peterson.

Thursday 3:00 Kennedy LAB Theatre....

THE DANCE AND THE RAILROAD

By David Henry Hwang
Directed by Sabri Buang

Ma.....Raplee K. Nobori
Lone.....Ken Sheffield

This project will present excerpts of the play while incorporating elements from Wayang Kulit, storytelling, and Taiji. The presentation will focus on the hopes of Ma, and the frustration of Lone in pursuing their dreams to be performers.

Tuesday 3:00 Kennedy LAB Theatre....

FOR THE SEXES

Directed by Kevin Wesley

Performers: Michael Engler, Kathy Welch

Narrator: Elizabeth Eddy

This experimental piece draws from the music and form of Indonesian shadow theatre. The text is William Blake's, For the Sexes: The Gates of Paradise. Birth, life-- struggle, and imagination are among the themes being explored.

Tuesday 3:30 Kennedy LAB Theatre....

**SILENCE
AND A DEEPER SILENCE
WHEN THE CRICKETS
HESITATE**

Poetry and Music by Leonard Cohen

Conceived by Walter T. Cassidy

Choreography by Heidi Miller

Singer: James B. McCarthy

Translator: Juri Fujihara

Performers: Christeophor Gilbert, Bobbi Harris, Reay Alwyn Kaplan, M. Rohaizad Suaidi, Caroline Sutton, John Villesuick

Tuesday 4:20 Kennedy LAB Theatre....

CRAZY JANE

By David Crandall

Music Composed by Matthew R. Dubroff

Directed by Matthew R. Dubroff

Costume Consultant: Margaret McKea

Church Warden.....George Cota

Young Man.....Jason Keller

Jane.....Daria Hepps

Band/ Chorus: Nani Elm, Christella Guzman,

Heather McEvoy, Nhat Nguyen, Becky Rosher, Shannon Scott

Wednesday 3:15 Kennedy LAB Theatre...

**FIRE DOGS
A KOREAN FOLK TALE**

Translated by Zong In-Sob

Director: Helen B. Suh

Sun/Moon.....Peter Farstrup

Fire Dogs.....Tony Pisculli, TanNa Young

Chorus: Elsie Domingsil, Jocelyn Manuel, Robert Petersen,

Heidi Schiller, Richard Tanaka

There are many countries in Heaven, just as there are in the world below. One of them is called Gamag Nara, the Land of Darkness, and its inhabitants keep many horrible dogs. They are known as Fire Dogs. Greatly concerned that her realm is so dark, the Queen of that land sends her dogs to the world of men from time to time to try to steal the Sun or the Moon. It is said that eclipses of the Sun and Moon are caused in this way. This movement-drama piece is intended for a young audience and draws upon Chinese martial arts, Wayang Golek, Suzuki, and childhood nightmares.

Thanks: Nathan K. Lee for the strobe; James McCarthy for his students.

* FIRE DOGS will be performed along with several other Korean folk tales in a children's theatre production, FIRE DOGS, on June 3, 4, 5, in the Kennedy LAB Theatre.

Wednesday 3:45 Kennedy Theatre Upper Lobby....

HINGES

Directed by Megan Evans

Performers: Nelson "SiMon" Alcantara, Kennan Ferguson, James B. McCarthy, Tanya Mentzer, M. Rohaizad Suaidi

This piece was inspired by the performance space and fragments of the text collected from many different sources, including a serendipitous library computer search for works with "doors" in their titles. It was developed through the performers' improvisation with movement, rhythm, and sound. Please listen carefully and follow directions.

Wednesday 4:15 Kennedy LAB Theatre....

THE PROBLEM

By A.R. Gourney

Directed by Milo Young

Husband..... Ramon Arjona IV

Wife.....Shannon Scott